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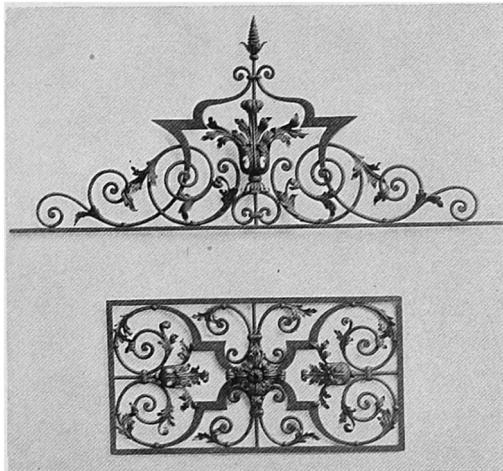
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exhibition will be held in February, 1906. One work from each exhibitor. Works contributed must not exceed 36 inches outside measurement of frame. The annual black-and-white exhibition will be held in March. Dates and fuller particulars regarding prizes, etc., will be given in circulars issued later, as soon as definite times for the exhibitions can be determined.



WROUGHT-IRON WORK
By Jean G. Theobald

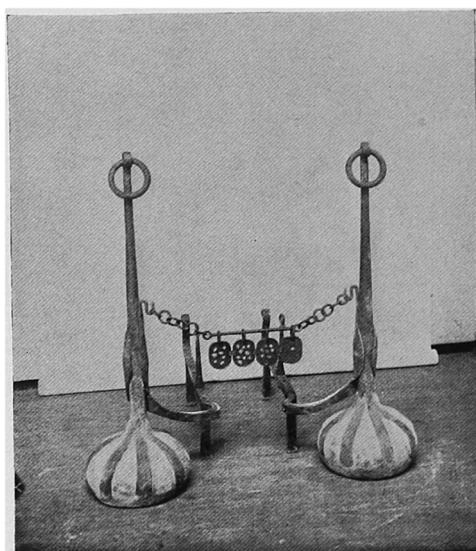
AMERICAN ART ACADEMY NOTES

There are more than 25,000 art students in New York this fall. They are scattered among twenty or thirty art schools, and never before has there been such a large number of young people studying painting, sculpture, and architecture in that city. The majority of the art schools have been open for some time; most of them are not yet full, for the influx of students continues until the winter. Seventy-five per cent of these young men and women are from the West and South. New York now offers such advantages for the study of art that it is taking its place beside Paris. None of the great art schools has yet made up its figures, for these are not tabulated until the classes are complete, which does not take place for several weeks after the opening, but careful estimates give the following approximate figure for the larger schools: Art Students' League, 1,000; New York School of Art, 750; Cooper Union Night School of Art, 2,500; Cooper Union Women's Art School, 350; Guild of Arts and Crafts, 500; Pratt Institute, 1,500; National Academy of Design, 500; Educational Alliance Department of Fine Art, 200; General Society of Mechanics and Tradesmen Art School,

300; Columbia University School of Fine Arts, 500; Columbia Teachers' College Department of Fine Arts, 375; New York School of Applied Design for Women, 250. These are the largest classes, but there are many others, including the Columbia University School of Architecture, Brooklyn Art School, the art classes of Adelphi College, Manhattan College, the Brooklyn Polytechnic, and the Y. M. C. A., The Hebrew Technical Institute, the Manual Training High School (with its 2,500 pupils), and the School of Decorative and Applied Art are also in this category, while there are many smaller and more or less restricted classes, such as the Russel Illustration Class, the Society of Beaux Arts, and the Evelyn Nordhoff Bookbindery, which together serve to bring up the total to an unprecedented figure. This multitude of students is scattered all over town. For the most part poor, they club together and rent a studio, in which three or four of them live, work, eat, and sleep. Many of these earnest young folks have to practise the most rigid economy in order to gain the knowledge that they hope will make them great artists. The rapidity with which New York is growing as an art center is further illustrated by the immense increase in the number of studio buildings, where many floors are filled with artists.

* The directors of the New York School of Applied Design for Women announce a four months' course to begin on the first day of December, 1905, under the direction and supervision of M. Alphonse Marie Mucha, the well-known poster artist. M. Mucha has directed for several years, in Paris, an Academy of Design, Painting, and Composition, and for the reason that the majority of his students were American students of both sexes, he has decided, in order to facilitate them in their studies, to transfer his academy from Paris to New York, as a special department of the New York School of Applied Design for Women, to continue for the time named above.

* The Chicago Academy of Fine Arts, the youngest art school in Chicago,



WROUGHT-IRON ANDIRONS
By Louis C. Tiffany

has this year increased nearly 25 per cent. Many of its classes, all of which are limited, are filled to the limit, and this year 249 pupils are enrolled. The school has kept up this percentage of increase since its start three years ago with but eighteen pupils. Last year its attendance was 511 pupils in all departments. The principal increase this year is in the various illustration classes taught by regular professional illustrators, showing the tendency toward what are considered the more practical branches. The whole tendency seems to be to get away from the older, haphazard methods of study without a definite purpose, seeking the instruction that will lead to a dignified profession rather than to the somewhat more common forms of so-called branches of art, such as decorated dinner-cards, pictures of roses in water-color, and entirely unrelated studies of casts of hands, feet, ears, etc. It shows that parents nowadays see the wisdom of a short course for their children in some school that will give a paying profession.

* Following the exhibit of the Institute at St. Louis, at Pratt Institute the art gallery was occupied by a collection of work done by alumni and former students of the department. This exhibition was opened the last week in October and will continue for one month, free to the public.

* In art for Indians, the course of one Western Indian school includes four years' work in the pictorial, decorative, and plastic. The first year includes the study of plants, and iron-bending is taken up. The second year includes, among much else, work in charcoal, mixing of colors, tints and shades, pen-and-ink work, and casts of simple classic decoration; while in the third year mural and floor decorations in colors, modeling of animals in clay, and still-life composition in oil and water colors are a part of the curriculum. In the fourth year especial attention is given to more difficult work in oil-painting, designs for book covers, sketches from



TAZZA IN BEATEN COPPER
By L. H. Martin

life, and alsochina decoration. Other schools have similar courses. At Carlisle pupils, have shown ability in drawing both from models and from nature, but no Indian has yet accomplished anything in our art.

• William M. Chase opposes the transfer of the National Academy of Design to Columbia University, as he thinks neither would gain anything by the alliance. He is also of the opinion that President Butler's scheme to create a great school of fine arts would have little influence on the number of real artists, though it might increase the number of illustrators, and that the Academy might raise \$500,000 and more to erect a building of its own without asking aid of any institution if it could give the public a just reason for needing the money.



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East Greenwich, R. I.